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ABSTRACT

Based on the belief that the study of children's literature has not sufficiently considered the socioeconomic and historical forces that shape literature, a study was conducted to examine the evolution of the content and narrative structure of 32 children's novels written about the American Revolution and published between 1899 and 1976. The content analysis reconstructed the historical conception of the Revolution contained in the novels to discover how authors explained it as an historical event. The analysis of narrative structure ascertained whether common approaches were used by the authors in their recreations of the event and also examined the socioeconomic and historical changes that occurred over the period during which the novels were published. The content analysis revealed that most of the books contained a selective interpretation of the Revolution that ignored the complex debate among historians about the subject--virtually all failed to discuss the dilemma faced by black Americans of the time. The analysis of narrative structure revealed an interdependence between that structure and novel content: for example, changes in the conception of the Revolution as a historical event were usually accompanied by changes in novel structure. Despite the changes, however, the majority of the novels were structured as a "rite of passage" in which the dependent adolescent protagonist was transformed into an independent adult. (FL)

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THE AMERICAN REVOLUTION IN CHILDREN'S FICTION

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Introduction

One characteristic of the dominant approach to literary study and analysis has been to consider literature in terms of its capacity to generate emotional and intellectual responses in its readers. While this approach is certainly important, Kelly (1974) has argued that defining literature solely in terms of its inherent power to compel responses has the effect of reducing the need to examine the complex forces that might otherwise be assumed to shape both the creation and effect of literature.[1] An additional consequence of supposing that literary works are independent or autonomous of social and historical forces and processes is, according to Kelly, the belief that the study of literature could be conducted "free from political and ideological influences thus permitting the claim that aesthetic judgements are largely independent of the critic's cultural context" (p. 144).

Believing that insufficient consideration of the socioeconomic and historical forces discussed by Kelly has limited our understanding of the complexities of literary creation for children, the present researcher examined the evolution of the content and narrative structure of a sample of thirty-two recommended children's novels written about the American Revolution and published between 1899 and 1976. The analysis of content reconstructed the historical conception, or interpretation, of the Revolution contained in the novels in order to understand how authors explain the Revolution as an historical event. The analysis of narrative structure, or "form," sought to ascertain if common approaches were utilized by the various authors in their fictionalized recreations of the Revolution. That is, did authors depict characters, events, con-

flicts, and the resolution of conflicts, in ways that permit generalization? An attempt was also made to determine the way authors structure their novels. Finally, this textual analysis was considered in light of the socioeconomic and historical changes occurred over the seventy-seven year period of history during which the novels were published. This juxtaposition of textual analysis and the history of an era was used to make inferences about how novel content and structure are shaped and influenced by a given socioeconomic and historical milieu. The analysis to follow indicates that a changing social and historical setting does effect what and how authors write although these factors are viewed as elements involved in a complex, interactive process with other aspects of life in a modern, industrial society.

Background

The present study is the product of the convergence of several distinct interests that require some discussion. The larger framework grew out of the work in curriculum studies, and the sociology of education, of Apple (1979), Bernstein (1977), Bourdieu & Passeron (1977), Williams (1961), and Young (1971). These researchers have sought to establish the relations between the knowledge, values, and ideologies transmitted in schools and the wider distribution of power and resources in society. In calling for a "sociology of school knowledge" these individuals suggested that historically the knowledge transmitted by schools has reflected the interests, perspectives, culture, and history of the groups who have controlled power and resources in society. Williams (1961), for example, referred to a "selective tradition" when discussing the fact that a societies often define their culture, history, and traditions by selectively drawing upon a wider universe of possi-

bilities and then presenting the choices as the traditions or the significant past. Selective traditions were said to provide a diffuse and widely accepted sense of cultural identity and tradition and consequently are fundamental to a society's sense of its past and present. As a result, selective traditions constitute an important source of legitimacy to a social order and the prevailing social arrangements and relationships within it.

The theory of a selective tradition is helpful in illuminating the many content analyses documenting the persistence of racism and sexism in a wide variety of instructional materials including children's tradebook literature. Viewing the historic and continuing presence of racism and sexism in children's literature[2] as components of a selective tradition compels us to see such materials both as indicative of the continuing presence of these insidious ideologies in society and involved in their legitimation and perpetuation. Interest in explicating the historical conception of the Revolution in children's fiction stemmed from a desire to determine if a selective tradition has operated to preserve a particular conception of the Revolution in books written for children.[3]

The development of a methodology to analyze the narrative structure of the novels drew upon the work of Cawalti (1976), Erisman (1966), Kelly (1970, 1973, 1974), MacLeod (1976) and Wright (1975) whose research suggests that the study of narrative forms must consider the historical milieu that gives rise to them. Kelly's work is an especially important contribution to the development of a theoretical framework for the study of literature for children. He conceived of writing for children as part of a process whereby "a particular constellation

of social values and a particular pattern for maintaining social order" are legitimated (1970, p. 3). Children's literature, according to this view, functions to reaffirm the values, principles, and assumptions that structure and give meaning to a specific vision of the world while directing the attention and questions of young readers by providing a statement of "how things really are" (p. 25). Kelly's thesis was that a vision of the world is embodied in the form or formula (terms that are used synonymously with narrative structure in this paper) of narratives such as children's fiction. Consisting of the interplay between character and incident and especially the consequences resulting from action, the form of the literature examined by Kelly was said to provide a model of behavior consistent with its authors' perception of a desirable social order.

In a structural analysis of the evolution of narrative structure of Western films, Wright (1975) examined the development of a narrative form in light of the socioeconomic and political changes in America society. Wright viewed the Western as a myth communicating a model of social action, a "paradigm for making sense of life" (p. 193). His approach was similar to that of Kelly (1970) who regarded the often repeated sequence of character and plot elements of magazine fiction as "informed and sustained by a particular definition of social experience" (p. 91). Wright did, in fact, postulate and present some impressive evidence pointing to a correspondence between the structure of the Western and the "conceptual needs of self understanding required by the dominant social institutions"(p. 14). This formulation was an important step beyond Kelly's thesis that the social source of nineteenth

century children's periodicals could be traced to the concerns of a specific group of writers. Space does not permit a thorough explanation of the issues related to efforts to conceptualize a causal linkage between narrative forms and a changing social environment raised by Kelly and Wright.[4] Their work did, however, provide a methodology suitable for the systematic scrutiny of the narrative structure of children's Revolutionary War fiction.

Methodology

Two interrelated procedures utilized by Wright to explicate the narrative structure of Western films were adopted for the present study. The first involved "coding" the characters in terms of a series of binary oppositions, a procedure developed by Levi-Straus (1967) in his study of primitive mythology. By analyzing how characters were defined according to oppositions such as "good vs. bad" and "strong vs. weak," the meaning of the characters and the social basis of their characteristics was ascertained. While Wright claimed that binary analysis may be inappropriate for the analysis of literary works such as novels and dramas where authors desire "complex, realistic characters in situations that challenge social attitudes" (pp. 21, 23), literature for children historically has not challenged social attitudes with complex characters and situations. Instead, it has tended to do just the opposite. That is, books for children often contain clearly defined characters and situations that make it possible to reduce rather than exacerbate conflict, confusion, and ambiguity. The analysis by binary opposites provided insights into the meaning of the characters and actions of children's Revolutionary

War fiction suggesting the validity of this assumption about children's literature.[5] In addition, the dramatic parallels between the coding of the characters in the sample in question and the films examined by Wright provided important support to the inferences made about the social basis of the meanings contained in these narrative forms.

While analysis of characters in terms of oppositions reveals their meaning, it does not tell us about their actions. If one assumes that a narrative presents a model of social action, it is necessary to understand the actions of characters as well as their meaning. These actions are determined by reducing the stories to a descriptive set of "functions" describing the character's activities over the course of the novel. Modeling this procedure on Propp's (1968) study of Russian folktales, Wright was able to reduce the Western to a series of functions, something the present researcher could not do, although twenty-nine of the thirty-two books comprising the sample did have important structural characteristics in common.[6]

The analysis of content reconstructed the historiographic conception of the Revolution used by each author to frame the narrative. Here, a phenomenological assessment of the author's perceptions about the issues, events, and personalities contributing to the rupture between England and her American colonies was sought. In making this assessment the researcher "bracketed"[7] his own conceptions about the Revolution and recorded all references in the texts pertaining to it. Then, by comparing these statements with the various paradigms advanced by professional historians who have studied the Revolution,[8] it was possible to ascertain or infer the "theory" of the Revolution each author either consciously or unconsciously manifested. Before the

findings of this two-pronged analysis of the image of the Revolution in children's fiction are presented, it is necessary to discuss the process used to select the sample.

The Sample

The novels analyzed for this study were those appearing in selection guides such as Wilson's Children's Catalogue, Bro-dart's Elementary School Library Collection and the others listed in the Appendix. The sample consisted of the thirty-two books that appeared in at least one of the selection guides and were available either through the publisher, or one of the libraries available to the researcher.

Selection guides list books that have been positively reviewed by experts in the field and are often consulted when public and school librarians order books. Consequently, it was felt that inclusion of a title in such guides increased the possibility that these books are available to children. While this selection process did not determine that the books are actually being read, it did eliminate many of the books that are less likely to have been read.

Because the Wilson's Children's Catalogue is the only selection guide listing books published prior to 1953, it was the primary source utilized. Including books published prior to this date was necessary to insure the possibility that the sample could have included the different interpretations of the War (e.g., the Whig, Progressive, or Consensus interpretations) that were dominant at various times in the century. Therefore, all editions of the Children's Catalogue published between 1936 and 1976 were consulted. Earlier editions were

not checked because of the difficulty of gaining access to titles with earlier publication dates. A lengthy investigation indicated that virtually all of the titles published prior to 1960, and many published thereafter, were out of print. The final list of thirty-two books published between 1899 and 1976 contains but a small percentage of the books appearing on the initial list.

The sample analyzed contains a selection of books that are distributed fairly equally throughout the sample (1899-1976). Because the books are clustered around certain years, with gaps in between, they were grouped in four periods: 1899-1930, 1937-1953, 1959-1961, 1967-1976. These periodizations were initially established as a useful way to organize and discuss an unwieldy number of books and ultimately proved to have considerable conceptual usefulness as certain historiographic interpretations were characteristic of certain periods.

The Revolution in Periods I and II

The content analysis revealed that the sample is dominated by a simplistic and quite conservative view of the Revolution that ignores the complexities and ambiguities evident in most historians' explanations of that event. While it is not suggested that historical fiction either can or should contain the detail and subtlety of an historical monograph, historical events like the Revolution should not be treated too superficially or reduced to caricatures.

Historians like George Bancroft (1858) saw the Revolution as an epochal, divinely inspired struggle waged to wrest independence from Britain and to defend long cherished political rights and liberties. This explanantion, called the "Whig" interpretation, places primary

emphasis on the colonists' commitment to ideological principles such as representative government, individual liberty, and the sanctity of property. The "Whigs" also saw virtual unanimity among the colonists in regard to these matters, and their conception of the Revolution gave scant attention to the possible role of economic factors. Collier (1976) described the Whig interpretation as:

> moralistic and pedantic, depicting simple, freedom-loving farmers marching in a crusade to fulfill God's plan for a rationally ordered society based on the principles of liberty and equality (p. 133).

This interpretation is present in all of the books written in Periods I and II. It is also implicit in all of the books, save three, written during Periods III and IV that draw instead on the more refined, less pedantic, "Consensus" interpretaion. Like their Whig predecessors, Consensus historians placed primary emphasis on a supposed consensus among the colonists about the aforementioned ideological principles and beliefs purported to have motivated the Revolution.

The Whig and Consensus historians focused almost exclusively on the factors that led the colonists to seek independence or "home rule" from Britain. These historians did not discuss matters that were the focus of the "Progressive" historians who wrote at the turn of the century and their contemporary descendents the "Revisionist" historians. The latter group concentrated their attention on the nature of the government to be established after home rule was secured. That is, the Progressive and Revisionist historians gave equal weight to the question of "who should rule home." Progressive and Revisionist historians therefore focused on the role of economics, conflict between competing social groups, and issues relating to racial and sexual justice and equality.[9]

Only one book in the sample makes economic and social issues central to its conception of the Revolution. A few mention them, while the overwhelming majority ignore them altogether.[10] It is interesting, though not coincidental, that the one book incorporating the Progressive/Revisionist interpretation is the one to have a black protagonist. Sally Edwards' When the World's On Fire (1973) is also alone in addressing what Morgan (1976) termed "the central paradox of American history" when he referred to the fact that the movement for American freedom and liberty developed at the very time that slavery was being institutionalized in many colonies.

The Whig vision of the Revolution as a life and death struggle waged by valiant American colonists against a tyrannical king bent on the destruction of their rights and liberties is clearly visible in Crownfield's Freedom's Daughter (1930). The novel's heroine, Reba Stanhope, speaks repeatedly of risking war to gain independence for her oppressed land and of the determination of the colonists to resist further oppression (pp. 10, 19). Gilbert Westwood, the hero of this novel, articulates this viewpoint even more explicitly when stating:

> I know what my lot must be ... I would not choose it, were the cause less just, less noble than it is, but what right have I, or anyone . . . to dwell secure and protected, while others struggle and jeopardize their lives and all they own to preserve us as well as themselves from sinful oppression and wicked tyranny that violate the God given right of humankind? (p. 21)

Several authors writing during the first two periods echo this theme of equating British violations of colonial rights with tyranny and trace the conflict to these British actions. Squire Stonebridge in Allen's The Green Cockade (1942) fervently declares that "if the

king refuses to recognize our rights, if he becomes a tyrant, I cease being loyal." Like Gilbert Westwood, the Squire finds this situation intolerable and willingly chooses "actual warfare to actual slavery" (pp. 25, 57). In a similar vein, the Reverand MacFarquahar in Cormack and Alexander's Land For My Sons (1939) suggests that it is "better to wander through the tractless desert as homeless as the nomad Arabs than to be slaves to a taskmaster of a king" (p. 30). Finally, Mr. Emmet, in Meadowcroft's Silver for General Washington (1944), explains that the king's refusal to respond to the colonists' legitimate grievances "made us little better than slaves, and forced us to go to war against him" (p. 72).

Esther Forbes' Johnny Tremain (1943), undoubtedly the most widely read book in the sample, is said to encapsulate the dominant view of the Revolution in American popular culture (Kammen 1978, p. 206). Johnny Tremain is also noteworthy in providing extensive discussion of the causes and issues surrounding the Revolution, a marked contrast to the many books that make only passing references to these matters. Forbes' portrayal of the Revolution as an ideologically motivated struggle is most clearly expressed by James Otis during a climactic meeting of the Sons of Liberty. To Otis, the Revolution was being fought:

> For men and women and children all over the world . . . we are fighting for rights such as they will be enjoying a hundred years from now.
>
> There shall be no more tyranny. A handful of men cannot seize power over thousands. A man shall choose who it is to rule over him.
>
> The peasants of France, the serfs of Russia. Hardly more than animals now. But because we fight, they shall see freedom like a new sun rising in the west. Those natural rights God has given to every man, no matter how humble . . . .

> We give all we have, lives, property, safety, skills. . . we fight, we die for a simple thing. Only that a man can stand up (pp. 189-190, 192).

Johnny Tremain contains one of the most passionate evocations of the Whig interpretation found in the sample. Its themes are reiterated time and again in the books published during Periods I and II and especially in those written during the era when European fascism threatened the freedoms and liberties of the entire globe. The post-World War II period witnessed a transference of American fears and insecurities from the fascists to the Russian communists. The effect of these two distinct threats is, however, indistinguishable as writers during both of these periods perceive the Revolution as a struggle for abstract principle and identify no economic or materialistic basis for it.[11] This last point is apparent when Bill Barlow, the hero of Allen's Battle Lanterns (1949), explains the dogged persistence of the American army in the face of the overwhelming superiority of the British forces:

> Money was a mean cheap thing. . . It was not what these men were fighting for. They were giving their lives for something that could not be wrapped up in a purse. It had neither weight nor shape, it was invisible, yet it burned forever before their eyes like a torch. It was the finest thing in the world . . . Liberty! (p. 28)

This explicit disavowal of any materialistic motivation on the part of the Americans was an important factor in assessing an author's historiographic conception of the Revolution. It assumed even greater significance because a character's motives for acting helped to define his or her worth as a person. Determination of characteristics such as goodness vs. badness and strength vs. weakness was an important

aspect of the analysis of the narrative structure of the novels. Because changes in the conception of the Revolution as an historical event were accompanied by changes in coding of the characters, it is necessary to examine the latter factors before considering how the Revolution is presented in Periods III and IV.

Character Coding in Periods I and II

The dominant configuration in the books written during Periods I and II (1899-1930, 1937-1953) finds a good, relatively weak and dependent protagonist living within the confines of a home dominated by a male who is good, strong, and has the unquestioned loyalty and respect of the protagonist. This initial, youthful weakness and dependence of the protagonist is a defining characteristic of the genre in that the action of virtually every novel results in the character's transformation to a stronger, more independent individual.[12] The basis of a character's goodness or badness is of fundamental importance and is invariably concerned with political affiliation and especially the individual's reasons for choosing sides. Thus, in the novels written during Periods I and II, goodness is a function not only of a character's intrinsic qualities as a person (i.e., their "niceness") but also his or her motivation for becoming either a Patriot or a Tory.

Reba Stanhope, for example, is typical of the characters who dominate the early novels. Resolutely committed to the Revolution, Reba works tirelessly for it and speaks of the sacrifices she willingly makes upon the "altar of freedom." Freedom's Daughter is, in fact, a chronicle of the heroism and sacrifice Reba and Gilbert Westwood make for the "life and death struggle for high principle" (Crownfield,

1930, p. 66). An essential component of Reba and Gil's goodness is their idealism, a quality apparent in most of the other Period I and II heroes and heroines.[13] It is noteworthy that an idealistic commitment to basic social values is also a key factor defining the heroes and heroines of the classical Westerns that were produced during a period that overlaps Periods I and II of this study (Wright, 1975, pp. 130-155).

While characters in the early books are discernable in and of themselves, their qualities are magnified when contrasted to individuals possessing the opposite characteristics. Reba and Gil, for example, are a striking contrast to Richard Skinner, a man with a "cold and selfish nature" (p. 77) who hides his activities for the Crown behind a pretense of neutrality. Caring for neither the Tory or Whig side, but convinced that the Crown would prevail, this "ambitious and unscrupulous man" is "determined to wrest every iota from his country's crisis that it could be made to yield" (p. 35). Richard Skinner is evil, not simply because he sides with the British, but rather because he does so for materialistic reasons, a fact made clear by his father, Henry Skinner. Henry is also a Tory but is good because his allegiance to the Crown stems from his loyalty to the King. Because the reason for a character's affiliation--e.g., idealism vs. materialism--constitutes the key to their definition as good or bad, many of the Period I and II books contain a configuration finding good, idealistic Patriots being opposed by calculating, avaricious Tories.[14] The idealistic Tory, while not present in all of the novels, helps bring the nature of good and evil into sharper relief and

highlights the fact that good and evil in these novels is usually coded in economic terms, a finding also in accord with Wright's analysis of the classical Western (p. 139).

In Periods I and II, the contrast between good and evil characters is sharpened by an "idealistic/materialistic" refinement of the good/bad opposition that functions to remove ambiguity in the meaning of the characters. This refinement also brings a particular perspective on the Revolution into focus as a character's reasons for action provide insight into the nature of the conflict. Interestingly, the books having the most clearly defined good and bad characters are those containing extreme versions of the Whig interpretation. This is logical given the Whig perception of the Revolution as a great step in the struggle for freedom, liberty and the rights of man. Consequently the protagonists of the first two periods are those driven by a fervent attachment to high ideals while the villains are base and self-serving individuals who seek only to advance their narrow self interest and are oblivious to the merits of the cause.[15]

Books embodying the Whig view of the Revolution do not have to have characters defined on the extremes of the good/bad opposition. However, such a relationship is consistent with this interpretation of the Revolution and the tendency of many authors during the first two periods to simplify and reduce the complex for their youthful audience. By the mid-sixties, however, there was an increased demand for greater realism in children's books. While it is difficult to determine the impact this insistence on greater realism had on the books under discussion, those written during Period IV (1967-1976) manifest a greater concern with the realistic portrayal of character,

family relationships, and the war itself. During this period the individual psyches of the protagonists are explored in a manner and detail rarely evidenced in earlier works. The same can be said of family relationships where one now finds signs of conflict and division which contrast sharply with the familial harmony found in the earlier periods. Interestingly, these changes in narrative structure are more visible in books that move away from the Whig interpretation, a finding suggesting the interdependence of novel content and structure. Before examining the changes in historical interpretation underlying the novels in Period III and IV, and the impact of this altered perception of the Revolution on the coding of the oppositions, it is necessary to consider how the actions, conflicts, and events comprising the novels are structured.

The American Revolution as a Rite of Passage

The central concern of the novels is the way the hero or heroine becomes involved with, and contributes to, the Revolution. Regardless of the nature of this involvement, it has a transforming effect on the character in question. In essence, the individual who is initially presented as weak and dependent is tested and toughened by experiences constituting a "rite of passage" to the world of responsible adulthood.[16] This personalized rite of passage is an expression of the protagonists' movement from one end of the strong/weak opposition to the other. It also provides the basis of the unity of novel content and structure by serving as a metaphor for the experiences of the nation itself that was transformed, via the Revolution, from a state of weak, colonial dependence to independent nationhood.[17] Use of this rite of passage

"motif" also reinforces the notion that the Revolution was concerned exclusively with the questions of independence and nationhood, as the Whig and Consensus historians claim, and not with altering social relationships among the colonial population (the Progressive/ Revisionist interpretation). It is in this sense that one sees the structure and content of the novels informing and interpenetrating each other in ways that reinforce a particular perspective on the Revolution as an historical event.

While the rite of passage motif is present in all but three of the novels,[18] it was not reducible to the kinds of specific functions Wright found in Western films. This is so even though authors repeatedly utilize narrative devices such as having the protagonists endure a period of separation from their families, a taste of battle, a perilous journey, etc. Despite these similarities, there is considerable variation in the way individual authors construct their narratives, as well as two significant variations[19] in the rite of passage motif. These variations do, however, fit comfortably within the pattern already described and are not nearly as dramatic as the changes Wright documented in the structure of the Western.

The Oppositions in Periods III and IV

In Periods III and IV (1959-1961, 1967-1976) we continue to find weak, dependent protagonists being transformed into stronger, more independent adults as a result of their involvement in the Revolution. Other factors, however, have changed and some in rather significant ways. To begin with, there is a noticeable absence of the venal, avaricious Tory whose "badness" was so important in defining the "goodness"

of the idealistic Patriots. Goodness and badness are now primarily a function of "niceness" vs. "nastiness" as books like Fritz's Early Thunder (1967) and Finlayson's Redcoat in Boston (1971) contain Patriots who are "bad" because they are mean and brutish. On the other hand, the protagonists in Collier & Collier's My Brother Sam is Dead (1974), Beatty & Beatty's Who Comes to King's Mountain? (1975) and Snow's Freelon Starbird (1976) explicitly reject Revolutionary ideology, but are good because they are kind and decent. Contributing to this development is the fact that many of the father figures, who in earlier works epitomize the qualities of strength and virtue, are now weak. Some are even Tories. This change in the father figure is also accompanied by a breakdown in parental authority as sons begin to either disagree with or defy their parents.[20]

Because the father is no longer always strong and good, an idealistic Patriot, commitment becomes a problem for several of the latter day heroes. Some, like Tim Meeker (My Brother Sam is Dead) and Alec MacLeod (Who Comes To King's Mountain?), are indecisive; they "sit on the fence," and agonize over whether to cast their lot with the Patriot or Loyalist factions. Others, like Daniel West (Early Thunder) and Harry Warrilow (Redcoat in Boston) are initially pro-British and are "converted" in the course of the novels. In spite of this problem of commitment, the last period is marked by a de-emphasis in the role played by values and ideals in generating action. Thus, while the protagonists in the first two periods are fervently attached to Revolutionary ideology and desire only to contribute to its advancement, those in the last period often lack such commitment. Several end up rejecting Revolutionary ideals, a development that would have been unthinkable in the moral universe of the Period I and II novels.

The novels in the last period focus on the personalized, often highly introspective experiences of the protagonists that often become a substitute for values and ideals as reasons for acting. Despite these important changes, the fundamental outline of the Revolution as a rite of passage remains intact. Whether or not commitment is an issue, the protagonist's involvement with the Revolution continues to serve as a crucible which readies him or her for initiation into the adult world.

The Revolution in Periods III and IV

The novels in Periods I and II emphasize the role played by ideas and ideology in generating opposition to British rule. King George's tyrannical attempts to limit colonial rights and liberties are met with the almost unanimous opposition of characters who recognize that these policies are a threat to their way of life. Discussion of these matters is usually presented in a simplistic, superficial manner with heavy reliance on impassioned rhetoric and the repeated invocation of rarely defined slogans such as "freedom," "liberty," and "the rights of man." Another important characteristic of these novels is the fact that many of these champions of liberty who wax so eloquently about freedom are themselves slaveholders. What is most striking--aside from the shockingly vulgar manner in which Black characters are stereotyped--is that these characters never perceive the contradiction between their rhetoric and their actions. This issue is first, though fleetingly, addressed in Caudill's Tree of Freedom (1949). Thereafter Blacks effectively disappear from the novels as authors, with the exception of Sally Edwards (1973), seem either unwilling or unable to confront this central paradox of American history.[21]

The novels in Period III (1959-1961) continue the essential outlines of the Whig interpretation although there is less of the overblown rhetoric so characteristic of the earlier novels. One book, Wibberley's John Treegate's Musket (1959) contains a fairly detailed discussion of the economic issues that contributed to the Revolution although it ultimately rests on a conception stressing the fact that British policies resulted in "the butchery of rights which seem. . . natural to every man" (p. 183).

Of the eight books written during Period IV (1967-1975), five embody the Consensus interpretation although the way the issues are discussed varies considerably. Fritz's Early Thunder (1967) and Finlayson's Redcoat in Boston (1971), for example, contain extensive discussion of issues in addition to manifesting the increased preoccupation with the psychological state of the protagonist alluded to previously. While this concern in other instances leads to a de-emphasis of discussion of the issues involved in the conflict, such discussion is central to Early Thunder and Redcoat in Boston. These novels are examples of what is termed the "conversion variant" of the rite of passage motif, a name that reflects their protagonists change in allegiance in the course of the novel. Both novels see the Revolution as centrally concerned with political rights and liberties--consistent with the Consensus interpretation--but do not see the American side having exclusive claim to virtue and decency. Because these books are more evenhanded in their presentation of the issues at hand, there is a noticeable absence of the sharply defined good/bad opposition present in the earlier novels. This is so because the

protagonists themselves are, at first, actively pro-British necessitating a less biased approach to the depiction of that side and its beliefs.

Perhaps the most significant change in Period IV concerns the fact that the values and ideals that the earlier protagonists so willingly sacrificed and were ready to die for are no longer sufficient motivation for several of the contemporary protagonists.[22] Tim Meeker of My Brother Sam Is Dead agonizes over whether to cast his lot with the Patriot or Loyalist factions engaged in bitter, violent confrontation in his Connecticut community. After senselessly losing his father to one side and his brother to the other, Tim rejects both, viewing them as self-serving and hypocritical. Tim's disdain for the ideology of the Revolution, his inability to "get off the fence," and his decision to sit out the war are astounding in light of the way Revolutionary ideals and ideology are exalted in the first two periods. While Collier and Collier's view of the Revolution probably says as much about their attitude toward war as a mode of social action--My Brother Sam Is Dead is above all an anti-war novel--as it does the Revolution, this novel, like those written by Beatty and Beatty (1975) and Snow (1976), reflects the extent to which Revolutionary ideology is no longer sufficient to motivate the protagonists.

Although the novels written during Periods III and IV depart in important respects from those of the earlier period, the differences have more to do with changes in tone, emphasis, and the coding of the oppositions than they do with their underlying vision of Revolution. Despite these important changes, the majority of the novels in Period IV conceive of the Revolution in a manner consistent with the

earlier periods. An exception is the previously mentioned My Brother Sam is Dead, a book that falls short of its claim to incorporate the Progressive interpretation. Another is Freelon Starbird. While Snow (1976) succeeds in debunking the Whig interpretation,[23] he fails to provide a meaningful sense of what the Revolution was really about. The one book that offers a truly alternate perspective of the Revolution is Edwards' When the World's On Fire (1973). The book's uniqueness is a function of several factors including its explicit incorporation of the Progressive/Revisionist interpretation. In addition, When the World's On Fire contains the only black protagonist in the sample and is alone in confronting the paradox of a war for liberty and freedom being conducted by a group including large numbers of slave-holders. Finally, the book is one of the three books that does not contain the rite of passage motif that is so central to the meaning of the novels. That a single novel should vary in so many important respects from the rest of the sample is more than a coincidence; instead, it should be viewed as a function of the text's unique perspective on the Revolution.

Set in Charleston, South Carolina, the novel is a fictionalized account of how Annie McGee, a ten year old slave, blew up a British munitions arsenal. The author extensively discusses the economic grievances that drove artisans like Annie's master Timothy McGee to revolt against British rule. Here, Edwards makes an explicit connection between economic interests and the much discussed, though rarely defined, liberties threatened by British policies. Men like McGee, for example, saw that their "rights as full-fledged citizens were slipping away" and "wanted American manufactures for Americans"

(p. 56). McGee and his "leather aproned" cohorts were opposed by the aristocratic "Nabobs" who viewed them as vulgar and unfit to be "profound politicians or able statesmen" (p. 57). Note that the split between artisan and "Nabob" is not the Whig-Tory split we find in My Brother Sam Is Dead but rather a division within the Whig camp itself. This is made explicit in a statement by Aunt Maum that comes as close to addressing the Progressive/Revisionist historians' concern with the question of "who should rule at home" as does any in the sample:

> The war is really two wars. The Americans must win their independence first then decide who is to lead the new country--the poor men like your master who stand against slavery or the rich men, the planters, who would keep the black man in chains as long as money jingles in their pocket (p. 53-54).

Edwards' poignant picture of the tragic situation confronting Blacks during the Revolution, is best summarized by Maum Kate:

> The Americans promise freedom, if only we will ride and fight with them in the swamps. The Americans babble about liberty--yet it is only their own liberty they dream of, not ours. And the British, the most civilized of men, promise freedom only to enslave the slaves. We lose either way (p. 101).

Kate's greatest rage is voiced as she recalls the day when the Declaration of Independence reached Charleston. Her words are especially important given the extent to which other authors ignore, or deny, the very reality she so forth-rightly confronts:

> What beautiful words the white men write--life, liberty and the pursuit of happiness. Four men from Charleston signed that declaration. Yet their slaves are still slaves, serving at tables, toiling in the fields (p. 101).

Because Edwards presents such a different conception of the Revolution, it is not surprising that her book also differs structurally in terms of the rite of passage motif. The difference can be seen in the changes the Revolution works on Annie as well as in the attitude the author conveys toward the events she describes.

Nine year Annie McGee is one of the youngest heroines in the sample and so is particularly weak and vulnerable. Being a slave, she is completely dependent on her master. Despite undergoing some significant changes, Annie remains a frightened little girl at the novel's conclusion. What is perhaps most significant is her realization that her people can struggle successfully on their own behalf and that with courage and steadfastness even a terrified child can contribute to that struggle. Annie has also survived the tragic death of her brother, which contributes to the sense that Annie has become stronger, and more self reliant. Nevertheless, Annie remains a slave at the conclusion of the novel, the tone of which is one of tragic resignation. The epilogue of the novel states that even those slaves who fought for the American cause were, "with few exceptions, returned voluntarily, and otherwise, to their masters" (p. 124). Edwards leaves the reader with an impression of the Revolution that is quite different from the one presented in the other books. Even My Brother Sam Is Dead, a book whose protagonist chooses not to participate in the war, ends with an epilogue which speaks with certainty that the nation will have "a great history" (Collier and Collier, 1974, p. 245). Edwards leaves us with no such assurance, only with a sense of rage mingled with despair. Consequently, it is difficult to conceive of Edwards'

Revolution as a rite of passage. In fact, her book contains the implicit understanding that for significant numbers of Americans, the Revolution had not been won and had actually just begun.

Narrative Structure as a Model of Social Action

In discussing the work of Kelly (1970) it was noted that he believed that the form of nineteenth century children's periodicals is "informed and sustained by a particular definition of social experience" (p. 91). In a similar vein, Wright (1975) claimed that the Western communicates a model of social action, conveying a "paradigm for making sense of life" (p. 193). The analysis of the narrative structure of the present sample supports these contentions.

We have seen that the central concern of the novels is the way the hero or heroine becomes involved with, and contributes to, the Revolution. This involvement was said to constitute the protagonist's rite of passage to the world of greater responsibility and or adulthood. For the characters in Periods I and II, coming of age is primarily a question of demonstrating readiness and worthiness to assume the privileges and burdens of adulthood. Because the dictates and world view of the "strong" and "good" males who dominate the homes of the protagonists are accepted without question, passage to adulthood is not a question of finding a set of values and meanings by which to live. The Revolution therefore functions as the vehicle through which characters prove their readiness to enter a world whose values are accepted. On the most basic level then, the model of social action presented in Periods I and II suggests that obedience, duty, commitment, selflessness, and persistence will ultimately lead to success and acceptance into the world of responsible adulthood.

Because the moral universe of the overwhelming majority of the Period IV novels has changed significantly--as evidenced by the change in the coding of the oppositions and the decreased importance of values and ideals in motivating the actions of the protagonists--the model of social action implicit in the more contemporary novels is also markedly different. While passage to adulthood remains the central concern, there is now an increased preoccupation with the individual's perception of reality and a rejection of the notion that the initiates must accept the dictates of their elders. Many cease to do so and characters in Early Thunder, My Brother Sam is Dead, Who Comes to King's Mountain? and Freelon Starbird, for example, struggle to decide for themselves what is, and what is not, worth fighting for. Thus, one of the implicit messages in these novels is that values and ideals are to be viewed with suspicion, a development that compels the individual to chart his or her own way through a confusing world. Further, because even parents often fail to provide proper guidance, personal experience and feeling become the keys to knowledge. Such "first hand" knowledge can, in fact, be said to have been elevated to a status previously held by Revolutionary ideology and the values associated with the family. Indeed the frequency of the "fence sitting" and "conversion" plot variants in this period reflect the uncertainty and confusion that are, at least in part, the result of the eclipse of the political and familial values that animated the protagonists in the early novels. Consequently, only through an often painful "testing of the waters"--one usually involving bitter disagreement with their families--do the characters in the novels mentioned above decide on

a suitable course of action. In order to understand these changes, as well as the evolution of the historical vision of the Revolution documented in this paper, the novels must be examined in light of the socioeconomic and historical milieu in which they were produced.

Historical Context and the Interpretation of the American Revolution

Kammen (1978) suggested that adult Revolutionary War fiction is best understood by situating each book within the context of the time in which it was written. He claimed, for example, that those written in the years following World War I reflect the anti-war sentiment engendered by that conflict (p. 167). Likewise, he argued that the reaffirming attempts of books published in the 1930's and 1940's to trace the roots of our national character were a product of "a devastating, prolonged depression from within and totalitarianism from without" (p. 176).

While anti-war sentiment is visible in the novels written during the Vietnam War era (My Brother Sam is Dead, Freelon Starbird), none is present in the post World War I books. This discrepancy, however, probably says more about the simplified, unambiguous style of writing at that time (in contrast to the more realistic mode of Period IV) than it does about the process of making the sort of inferences being made here. All of the books in Periods I and II manifest an interest in tracing our national character and belief system thereby legitimating the values and ideals upon which the nation was founded. These tendencies are especially evident in books written during the World War II and Cold War eras when novels like Johnny Tremain and Battle Lanterns conceive of the Revolution as a defense of America's basic ideological values and beliefs. This

emphasis is indicative of a confidence in the righteousness of American history and institutions and a perception of America as the defender of the "free world" in the face of the threats of European fascism and Russian communism.

In Period IV, the shattering disillusionment produced by the Vietnam War is readily discernable. The uncertainty and indecision of many Americans about that conflict is evident in the "problem of commitment" and the fact that four of the six novels containing the "fence setting" and "conversion" plots[24] were written during this era. The ambivalence toward or rejection of Revolutionary ideology by characters in these books may be a backward projection of a suspicion about the motives behind U. S. foreign policy that were a result of the Vietnam War. In a similar vein, the overwhelming cynicism pervading Freelon Starbird suggests the cynicism engendered by the Watergate scandal.[25]

The foregoing discussion, while not suggesting a direct causal linkage between historical forces and literature, did point to some factors impinging upon authors engaged in the process of what Goldmann (1976) referred to as "cultural creation." These factors concern the ways that specific historical events (i.e., wars and depressions) impact upon the prevailing climate of opinion and affect the creation of narrative forms such as children's novels. Wright's analysis of the evolution of the narrative structure of the Western points to other factors that demand consideration, given the striking parallels between his study and the present one on matters such as the way coding of the good/bad opposition changes across the sample and the eclipse of values as instigators of action. In regard to the latter point, Wright found the heroes of the professional Western, most of which were produced

during a period overlaping Period IV, no longer acting to defend the values that animated their predecessors in the classical Western. Drawing upon the work of Galbraith (1970), Habermas (1970), and Polanyi (1957), Wright argued that these changes were a by-product of the transition from a market to a corporate economy. This transition necessitated an alternate set of rules to govern social actions and interactions. Likewise, the preoccupation with individual perception and experience that was discussed in the previous section may also be a manifestation of changes in basic economic and social institutions. Richard Sennett (1978) recently discussed the current phenomena of preoccupation with the self that is evident in many of the Period IV novels:

> The value American society places on individual experience might seem to lead its citizens to measure all social life in terms of personal feeling. However, it is not rugged individualism which is now experienced; rather, it is anxiety about the individual feeling which individuals write large in terms of the way the world works. The source of this anxiety lies in broad changes in capitalism and in religious beliefs (p. 5).

The unmistakable parallels between the two studies suggests that historically rooted attitudes, social values, ways of perceiving and making sense of the world make their way into, and are reflected in, the kinds of imaginative works discussed in this paper.[26] One must, however, be wary of being overly mechanistic and reductive in seeking to explain a process as complex as that of cultural creation. A fuller understanding of this process must incorporate knowledge about the intentions of authors and include explorations into the process of editing, publication, marketing, and distribution that contribute to the final form of, for example, a children's book. This study like

those of Wright and Kelly and Cawalti (1976), indicates the importance of treating historical, psychological, and socioeconomic factors as elements in a complex process that imposes limits on the complete autonomy of art. As Cawalti (1976) put it:

> In making cultural interpretations of literary patterns, we should consider them not as simple reflections of social ideologies or psychological needs but as instances of a relatively autonomous mode of behavior involved in a complex dialectic with other aspects of human life (p. 26).

Conclusion

A major conclusion of this analysis of the sample of children's Revolutionary War fiction is that the authors have drawn quite selectively from the wide range of possible interpretations of the event. Despite some significant changes in tone and emphasis, and several important exceptions, the sample as a whole is dominated by a vision of the Revolution as a struggle to secure political rights and independence from Britain. Missing from the overwhelming majority of books is any discussion of the internal conflict over the question of who should rule at home that interested the Progressive and Revisionist historians, a concern that is central only to Edwards' book.

A simplistic, selective, and conservative conception of the Revolution is also reinforced by the narrative structure of the novels. The coding of the characters along the good/bad opposition, for example, was said to reinforce an image of the Revolution as a conflict pitting virtue and progress against evil reaction. This was particularly true of the novels in Periods I and II which are all informed by the Whig interpretation. Finally, the metaphoric use of the rite of passage motif reinforces the notion that the Revolution was exclusively concerned with the question of home rule and not with issues relating

to social, economic, and political justice. In choosing to conceive of the Revolution in this manner, the novels legitimate an image of America as a society free of deeply rooted social conflict, what Thursfield (1947) termed "the legend of equality of opportunity [and] the idea of [American] as a classless society" (p. 91).

The conclusions are consistent with those of Kammen (1978) who found that authors of Revolutionary War fiction intended for adults also emphasized the political aspects of the Revolution while ignoring its internal, social dimensions. While recognizing that the Revolution "had its conservative side," Kammen decried "the process of simplification that reduces the significance, grandeur, tragedy, and diversity of a major historical phenomena to little more than a formulaic cliche" (p. 220).

Evidence presented in this paper indicates that the overwhelming majority of books in the sample contain an interpretation of the Revolution that is both simplistic and conservative because it omits significant dimensions of the conflict, as well as the concerns of the Black segment of the colonial population. The point here is not to claim that "the struggle over 'who should rule at home' was as important as the conflict for home rule against Britain--although for some people it clearly was just that" (Young, 1976, p. 450). Instead the evidence suggests that within at least one body of children's historical fiction, a selective tradition exists that legitimates a conception of the Revolution that does not embody the interests of all Americans. The fact that When the World's On Fire, the only book to address the contradictions raised by the Black presence in revolutionary America, is already out of print is considered further evidence supporting the contention.

Several, final points concern the pedogical implications of this study. The first relates to the need to extend literary study beyond careful reading of texts themselves to include consideration of how social and historical forces both shape literature, and reflect the times in which they are written. Such consideration would be helpful in making children aware of how, for example, literature reflects changing attitudes toward gender and race. In regard to the present sample, it is critical that children be exposed to interpretations of the Revolution that go beyond the one that dominates the books in the sample. While not all children are sophisticated enough to argue the subtleties of the Whig/Consensus versus the Progressive/Revisionist interpretations, most could benefit from comparative study of books like Johnny Tremain and When the World's On Fire. Whether or not one accepts Edwards' "two war thesis," there can be no denying that her Black perspective on the Revolution offers insights that have been conspiciously absent in the literature on the subject. Revolutionary War fiction for children has for too long ignored the facts of the "central paradox of American history." There can be no doubt that American children could profit from a greater understanding of the complexities and contradictions inherent in their nation's founding.

NOTES

(1) Greene (1975) spoke of the tradition in British and American literary criticism to conceive of literary works as "objects or artifacts, best understood in relative isolation from the writer's personal biography and undistorted by associations brought to the work from the reader's own daily life" (p. 300).

(2) See, for example, Baker (1975), Broderick (1973), Herbst (1975), MacCann & Woodward (1972, 1977) on racism in children's books. See Nilsen (1971), Stewig & Knipel (1975), and Weitzman et al. (1972) on sexism. For an overview of how a variety of British and American children's fiction deal with race, gender, and class, see Dixon (1977a, 1977b). More recent fiction, such as Sebestyan's (1979) award winning Words by Heart, has been criticized by Sims (1979) for perpetuating "negative images and stereotypes" of blacks. See Taxel (1978-79) for a discussion of the controversies surrounding materials alleged to be racist and sexist.

(3) Seller and Trucz's (1976) analysis of recent social studies textbooks concluded that they ignore recent research on the Revolution and present it as a "white, Anglo-Saxon, Protestant pageant" (p. 539).

(4) For more on this complex issue see, Barrett, et al. (1979) and Taxel (1980, pp. 53-80, 242-265).

(5) Jameson (1977) claimed that Wright's use of the term myth "comes simply to mean narrative in general" (p. 559).

(6) White (1972) also used Propp's model in her analysis of children's picture books and was also unable to find a common set of functions.

(7) Dale (1974) described the phenomenological approach as one involving the "'bracketing', i.e., holding in suspension all beliefs and preconceptions about the nature of the social world, and attempting to discover the meanings imputed to their world by the actors present in them" (p. 55).

(8) See Billias (1970), Collier (1976), Greene (1968) and Taxel (1980, pp. 82-97) for reviews of the historiography of the Revolution.

(9) See Young (1976) for a sampling of "revisionist" essays on the Revolution.

(10) The Appendix lists the interpretation contained in each book.

(11) See, for example, the books by Beers (1953), Caudill (1949), and Kjelgaard (1943).

(12) Independence/dependence became an important refinement of the strong/weak opposition.

(13) This is also true, for example, of Patty Abbott in A Continental Dollar (Knipe & Knipe, 1923), Hal & Squire Stonebridge in The Green Cockade (Allen, 1942), Rab Silesbee in Johnny Tremain (Forbes, 1943), Emmy Drake in Treason at the Point (Nolan, 1944) and Bill Barlow in Battle Lanterns (Allen, 1949).

(14) All of the books listed in F. N. 13 contain characters whose evil is defined by their materialism. Green Cockade, Battle Lanterns and Treason at the Point also contain good, idealistic Tories.

(15) One particularly vicious character is Lord Clowes in Janice Meredith (Ford, 1899) who makes a fortune from having shipped "niggers, who think they're escaping to freedom, to the West Indies and selling them to planters" (p. 432).

(16) The sample is full of statements heralding the protagonists' rite of passage. For example:

> Her son had come back to her thin and worn, his cheeks hollow with hunger and care. But she saw, too, that there was a new firmness about his mouth, a new depth of compassion in his face. He tried to smile his old care-free smile and tears sprang to her eyes as she realized that somewhere on the grievous journey Michael had come of age (Cormack & Alexander, 1939, p. 285).

> As I walked across the common in the darkness, my thoughts went back to my first awareness of a difference, a breaking away from the past into a future that became alive, self-shaping, apart--or so it seemed--from our own will. I was also bidding childhood farewell, an action not singular and definitive, but repeated many times until the nostalgia so thins that it is meaningless (Fast, 1961, p. 191).

> Ever since I had got the wagon home by myself I hadn't felt like a boy anymore. You don't think that things really happen overnight, but this one did. Of course I was dead tired when I got home that night, and Mother let me sleep late in the morning. And when I woke up I was different. . . .We discussed it all, and about halfway through the breakfast I began to realize that I had changed. I wasn't acting like my usual self, I was acting more like a grownup. You couldn't say that I was really an adult, but I wasn't a child anymore, that was certain. (Collier & Collier, 1974, pp 154-155)

(17) Kammen (1978), who found the rite of passage motif in Revolutionary War fiction written for adults, stated that:

> Rites of passage are meant to analogize God's chosen children coming of age, and in the process becoming a people. By understanding the aspiring colonial adolescent, we are supposed to acquire an empathetic knowledge of the single most critical moment in our own national history (p. 206).

(18) The books by Altsheler (1911) & Skinner (1925) contain cardboard, superheroic characters who go from one hair-raising adventure to another and are unchanged by their actions. Edwards' (1973) book is discussed in the body of the paper.

(19) These are the "fence-sitting" and "conversion" variations.

(20) This change in the image of the family is paralleled by a radical shift in the image of the society in the professional Western analyzed by Wright (1975, pp. 164-184).

(21) See Taxel (in press) for a fuller discussion of the treatment of Blacks in the books in the sample.

(22) In the professional Western, most of which were released in a period that overlaps Period IV, the heroes fight for money instead of the social values that motivated their counterparts in the classical Western (Wright, 1975, pp. 164-184).

(23) The narrator of Freelon Starbird (Snow, 1976) opens his account of the Revolution by declaring his intention to put to rest:

> brave and nonsensical stories about the American colonies. Thirteen Sisters by the Sea, who slumbered awhile in Liberty's cradle until with fierce and common purpose they rose and girded on armor against the Thunderbolts of British tyranny.
>
> Men left the plow in the field and the shop unattended, banded together and, when the hirelings of King George came against them, they knelt behind walls and fences and gave them a fine drubbing, as God himself had ordained. (pp. 1-2)

(24) The novels with the "fence-sitting" plot are those by Boyd (1925), Beatty & Beatty (1975), Collier & Collier (1974) and Gray (1930). Books containing the "conversion" plot were written by Finlayson (1971) and Fritz (1967).

(25) Snow (1976, p. 207) even makes an allusion to Richard Nixon's tenure in office.

(26) See Wright (1975, pp. 185-194) and Taxel (1980, pp. 242-265) for a fuller discussion of these complex points. A recent paper by Griswold (1980) raises some interesting questions about the "reflection theory of literature." She notes, for example, the profound impact that a seemingly inconsequential copyright law had on the content of the large sample of novels she examined.

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Appendix A

Books Used in This Study

Book	Recommended By	Interpretation*
Period I		
Ford, P. L. Janice Meredith. Dodd, Mead & Co., 1899.	Wilson, 1930, 1936	Whig
Altsheler, J. The Scouts of the Valley. Appleton-Century Crofts, 1911.	Wilson, 1936	Whig
Knipe, E. B. & Knipe, A. A. A Continental Dollar. The Century Co, 1923.	Wilson, 1936	Whig
Boyd, J. Drums. Charles Scribner's, 1925.	Wilson, 1936, 1941, 1946, 1951, 1956, 1961, Junior High School Library Collection	Whig
Skinner, C. L. Silent Scot, Frontier Scout. MacMillan, 1923.	Wilson, 1936, 1941, 1946, 1951, 1956	Whig
Perkins, L. F. American Twins of the Revolution. Houghton-Mifflin, 1926.	Wilson, 1930, 1936 1941	Whig
Crownfield, G. Freedom's Daughter. E. P. Dutton, 1930.	Wilson, 1936, 1941 1946	Whig
Gray, E. Meggy MacIntosh. Viking, 1930.	Wilson, 1936, 1941, 1946, 1951, 1956, 1961	Whig
Period II		
Hawthorne, H. Rising Thunder. Longmans, Green & Co, 1937.	Wilson, 1941	Whig
Singmaster, E. Rifles for Washington. Houghton-Mifflin, 1938.	Wilson, 1941, 1946, 1951	Whig
Cormack, M. & Alexander, W. Land for My Sons. D. Appleton-Century Co., 1939.	Wilson, 1941	Whig
Allen, M. P. The Green Cockade. Longmans, Green & Co., 1942.	Wilson, 1946, 1951	Whig
Forbes, E. Johnny Tremain, Dell, 1943.	Wilson, 1946, 1951, 1956, 1961; Arbuthnot & Sutherland; Brodart; Haviland.	Whig

Book	Recommended By	Interpretation
Kjelgaard, J. Rebel Siege. Random House, 1943.	Wilson, 1946, 1956 1961; Sutherland	Whig
Edmonds, W. D. Wilderness Clearing. Dodd, Mead, & Co., 1944.	Wilson, 1946, 1951, 1956, 1961	Whig
Meadowcroft, E. Silver for General Washington. Thomas Crowell, 1944.	Wilson, 1956, 1961; Sutherland	Whig
Nolan, J. C. Treason at the Point. Julian Messner Inc., 1944.	Wilson, 1946, 1951	Whig
Allen, M. P. Battle Lanterns. Longman's Green & Co., 1949.	Wilson, 1951, 1956, 1961	Whig
Caudill, R. Tree of Freedom. Viking, 1949.	Arbuthnot & Sutherland; Haviland; Huck; Mathes	Whig
Beers, L. The Crystal Cornerstone. Harper & Row, 1953.	Wilson, 1956, 1961; Sutherland	Whig
Lawson, R. Mr. Revere & I. Dell, 1953.	Wilson, 1961, 1966, 1971, 1976; Sutherland; Brodart; Eakin	Whig
Period III		
Wibberly L. Peter Treegate's Musket. Ariel Books, 1959.	Wilson, 1960; Arbuthnot & Sutherland; Huck; Sutherland	Consensus (p)
Fast, H. April Morning. Bantam Books, 1961.	Junior High School Library Collection; Palmer; Sutherland	Consensus
Savery, C. The Reb & the Redcoats. Longmans, Green & Co., 1961.	Wilson, 1966, 1971, 1976	None present
Period IV		
Fritz, J. Early Thunder. Coward, McCann & Geoghegan, 1967.	Bro-dart; Arbuthnot & Sutherland; Haviland; Huck; Sutherland	Consensus
Finlayson, A. Redcoat in Boston. Frederick Warne & Co., 1971.	Bro-dart; Huck	Consensus
Finlayson, A. Rebecca's War. Frederick Warne & Co., 1972.	Wilson, 1976; Brodart; Huck	Consensus
Edwards, S. When the World's On Fire. Coward, McCann & Geoghegan, 1973.	Wilson, 1976; Brodart	Progressive/ Revisionist

Book	Recommended by	Interpretation
Collier, J. L. & Collier C. My Brother Sam Is Dead. Scholastic Book Co., 1974.	Wilson, 1976, Bro-dart; Huck	p/c
Cavanna, B. Ruffles & Drums. William Morrow & Co., 1975.	Bro-dart; Eakin	Consensus
Beatty, J., & Beatty, P. Who Comes to King's Mountain. William Morrow & Co., 1975.	Wilson, 1956; Bro-dart	Consensus (p)
Snow, R. Freelon Starbird. Houghton Mifflin, 1976.	Bro-dart	Undetermined

*Lower case letters indicate that elements of an interpretation (i.e., p = Progressive, c = Consensus) are present.

Books Utilized in the Selection of the Sample

Arbuthnot, M. H. & Sutherland, Z. Children and books, fourth edition. Glenview, Ill.: Scott, Foresman & Co., 1972.

Bro-dart Foundation. Elementary school library collection: a guide to books and other media. Newark, New Jersey, 1977.

Eakin, M. (Ed.). Good books for children, third edition. Chicago: The University of Chicago Press, 1966.

Haviland, V. (Ed.). Children's books of international interest; a selection from four decades of American publishing. Chicago: ALA, 1976.

Huck, C. Children's literature in the elementary school, third edition. New York: Holt, Rinehart & Winston, 1976.

Mathes, M. et al. A basic book collection for elementary grades, 7th edition. Chicago: ALA, 1976.

Palmer, J. R. Read for your life. Matuchen, New Jersey, 1974.

Schechter & Bogart (eds.) Junior high school library catalogue. New York: H. M. Wilson, 1974.

Sutherland, Z. The best in children's books. Chicago: University of Chicago Press, 1973.

Wilson, H. H. Children's Catalog. Various editions. New York: H. H. Wilson, 1976, 1971, 1966....